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Famous Gharanas (4)

① Dagar Gharana - related to Dagar Bani, Jaipur

② Famous ~~comp~~ exponents - Gundecha gundecha bros

③ Darbhanga: Related to Gauhar Bani.
Exponent - malik family.

④ Etiyath - Related to Khandarvani.
Exponents - pyaar khan, Haider khan.

⑤ Talwandi - Now in Pak. (Punjab)
Related to Nauhari bani

(3) KHAYAL MUSIC.

Khayal means idea, thought and imagination.

Started by Amir Kusro.

More free and flowery. i.e. more delicate and romantic and has more freedom in structure and form.

Special feature: Use of taan in ~~fix~~ music.

Greater use of ornamentation.

Theme: Romantic (Divine love, speration of lover, pranks of lord Krishna)

Equal emphasis on melody and rhythm and preference for simple raags.

Performance takes place in 2 parts: → Bada Khayal (Serious + elaborate)
→ Chota Khayal

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FAMOUS INDIAN PAINTERS

Abanindranath Tagore: (1871 - 1951) was a gifted landscape and portrait painter who is regarded as the founder of the neo-Indian school of painting branded by some as the 'Bengal School'.

Amrita Shergil:

Amrita Shergil (1913-1941) was one of India's first modernist painters. She was educated in Florence and Parisand developed a style that combined the best elements of European academic painting.

Dhiraj Choudhury:

Dhiraj Choudhury (b. 1936) is an idea-oriented artist with a remarkable capacity to immerse his artistic consciousness into suggested themes.

Jahar Dasgupta:

Jahar Dasgupta is a remarkable name in the world of creative art in modem Bengal. Born in 1942 in Jamshedpur, Bihar, he had his early training in arts and painting in Shantiniketan under legendary masters like Ramkinkar Baiz and Benode Behari Mukherjee.

Jamini Roy:

Jamini Roy (1887-1972) was a very renowned Indian painter, who was greatly impressed by the Kalighat paintings and the works of the village patuas and tried to model his work on folk art of Bengal.

Jatin Das:

Jatin Das, who hails from Mayurbhanj in Orissa, has to his credit formidable works of art produced in the last forty years. His favourite subjects are the human forms, who are mostly painted in nudes, and to some extentbirds and animals.

M.F.Hussain:

M.F Hussain (b.1915) is considered as India's leading artist. He began his career by painting huge cinemaposters on hoardings.

Nandlal Bose:

Nandlal Bose (1882-1966) was the student of Abanindranath Tagore. He was a staunch nationalist who was ardently devoted to swadeshi.

Prokash Karmakar:

One of the most original and outstanding painters of contemporary India, Prokash Kannakar confirms in his works the rich inheritance of Indian art and the dynamic spirit of the modern age.

Raja Ravi Verma:

Raja Ravi Verma(1848-1906) was, perhaps, the first great modem painter in India. Raja Ravi Verma travelled all over India and evolved a national style of painting.

Satish Gujral:

Satish Gujral (b.1925), brother of former Prime Minister I. K. Gujral, is a versatile painter, sculptor, muralist and architect of rare genius. He works with several mediums like paint.

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There are 4 gharanas:

① Gwalior Kh Gharana - oldest Gharana.

exponent: Vishnu Paluskar.

② Kirana Gharana

Kirana is a place in Rajasthan. Abdul karim khan.

Exponent: Pt. Bhimsen Joshi.

Gangubai Hangal.

③ Patiala Gharana

Founder: Ustad Bade Gulam Ali khan.

Use of greater rhythm. Major impasis on rhythm

More focus on emotions.

Exponents: Begum Akhtar

Naina Devi

④ Agra gharana:

special attention to Raga

Founder - Ustad Haji Sujan khan.

Also called Rangeela Gharana.

Faiyaz khan gave it a freesh, and lyrical touch.

Exponents: C.R. Vyas.

Vijay Kitchlu.

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III) DHAMAR STYLE

- Similar to Drupad except it is sung to the Dhamar taal.
- Has a cycle of 14 beats, but irregular
- Related to Lord Krishna
- Pertains to Holi Festival
- Has erotic content and more freedom given to artist to improvise

IV) THUMRI

- Thumri is based on mixed ragas
- Light; religious and romantic words are used.
- Inspired by Bhakti movement.
- Text of songs is of pri importance here, and mainly in Brajbhasah.
- Generally sung in female voice.
- There are 2 types of Thumri
  - (1) Purbi Thumri (slow)
  - (2) Punjabi Thumri (Fast and lively)

Gharanas: Benaras, Lucknow

V) TARANA STYLE :—

- Rhythm plays a very imp role
- Use of meaningless words.
- Sung @ fast tempo.
- Focus on producing rhythmic matters

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Hence requires specialization and skill in Rhythmic manipulation.

xi) TAPPA STYLE

Initially sung by camel drivers of 18-19.

Use of very quick phrases.

Quick turns of phrase.

Short taan - no any elaboration.

Style is getting extinct.

Exponent - Mia Sodi (Miyah Sodi)

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FOLK MUSIC

Classical Music:
1) Follows rules of Natya-shashtra
2) Guru - Shishya

Folk Music: Music of People

Most Folk music are dance oriented

Diverse Themes

1. **Wanawan** - Kashmir
   Sung during wedding ceremonies.
2. **Pandwani** - Based on Mahabharata
   includes both Gayan and Vadan (Tambura used)
   Folk artist: Tijanbai - winner of [illegible]
   From Chattisgarh.
3. **Baiswari** - Baiswari Folk Music – Traditional Songs of Uttar Pradesh
   Baiswari folk music originates from the Baiswara region of Uttar Pradesh, covering parts of Raebareli, Unnao, Fatehpur, and Hardoi districts. This music is deeply connected to agriculture, festivals, rituals, and daily life.
4. **Alha** - From Madhya Pradesh
   It is a heroic, ballad song
   Different languages - Braj, Awadh, Bhojpuri
   Glorify different heroes Alha, Udal, Malkhan, Lakhan and Deva, who are seen as reincarnations of Pandavs
5. **Pai Song** - From Madhya Pradesh.
   Sung during Festivals, esp during rainy seasons.
   Song pleads for a good monsoon and good harvest
   Saira dance performed on Pai music.

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6. **Maand**: Rajasthan
- Developed in Royal courts.
- Sing the glory of Rajput Rulers.

7. **Paani Hari**
- From Rajasthan - Theme: water
- Song is about scarcity of water and daily talks of village women near the wells.
- This song is also sung about chance encounters with [illegible] and relations between mother-in-law and daughter-in-law.

8. **Dandiya**
- From Gujarat
- During Navratri festival
- Garbha performed

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9. **Ovi** Maharashtra
- Sung by women during household work and leisure time.
- Contain four small lines of poetry.
- Marriage songs, pregnancy songs and lullaby songs.

10. **Powada**: Maharashtra
- They are ballads sung for heroes of past like Shivaji describing their heroic deeds.

11. **Lavani** Maharashtra
- Associated ε portrailas theatre from Tamasha
- initially by female artists, but now also by males.

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(12) Ovi: Goa
Wedding songs by women
Happy married life for newly weds

(13) Bhagawati
Emotional song
Famous in Karnataka and Maharashtra
Theme: Nature, love, philosophy
Similar to Gazhals

(14) Sohar: Bihar
During Childbirth

(15) Baul: West Bengal
Greatly influenced by Hindu tantrik sect
Theme: Separation b/w human souls in body and their spiritual ground.

(16) Zikir: Arunachal Pra Assam
Embodies teaching of Islam

(17) Ja-Jin-Ja: From Arunachal pradesh
Sung during Marriages.

(18) Nyioga: From Arunachal Pradesh
Sung at the end of marriage ceremony.

(19) Khongjom Parva: From Manipur
Musical narration of the battle of Khongjom fought between the British and Manipuris in 1891

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(20) Heliamleu - Nagaland
Dancing song

(21) Hereileu - Nagaland
War Song

(22) N'euleu - Nagaland
Legendary songs

(23) Hekaileu - Nagaland
Songs about self

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OTHER MUSIC

Sugam Sangeet

Devotional songs - Mixture of classical and folk music

1. **Bhajan** Sung in praise of God
   Developed during Bhakti movement
   Kabir, Nanak and Mira

2. **Kirtan** Bengal
   Song and dance involved
   Inspiration of Kirtan is from Gita Govinda

3. **Shabad** Punjab
   Sung by Sikh gurus

4. **Qawali**
   Gift of Sufi movement
   Invented by Aamir Khusro
   It is about the performance of religious songs.
   Maybe in the praise of Allah, Prophet Muhammed and his descendants and even in the praise of Patron saint of the singer

5. **Abhanga** Maharashtra
   In the praise of Vithoba God
   Exponents: Tukaram, Namdev, Narsingh Mehta (Vaishnav Janato)

6. **Bhatiyali** Boat song of Bengal

7. **Tevaram** Tamil Nadu by Shaivities

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① Gazhals

- It is the product of Persian influence on Indian Music
- Composed of independent couplet
- Though essentially love or erotic poetry, there is an underlying sufi element with God as beloved
- The verses of Gazhals may be interpretted in several ways - secular, mystical and even philosophical
- Exponents: Mirza Ghalib
  Bahadur Shah Zafar

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II) Ravindra Sangeet

Tagore songs

Mixture of Classical and Folk

Theme: Worship, love, nature, patriotism and celebration

More than 2000 Rabindra Sangeets

III) Haveli Sangeet

Rajasthan and Gujarat

Originally a temple music

Practiced by a community known as Pushti Marga Sampradaya

IV) Gana Sangeet

Sung in chorus or in groups

Theme: Social message, patriotism or protest song

Ex: Vande Mataram

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Modern Developments

1. Gandharva Mahavidyalaya
   - By V D Paluskar in 1901
   - Initially at Lahore, now Mumbai
   Also opened Prayag Samiti in Allahabad

2. All India Music Academy 1919

3. Marris College of Music 1929
   - By Vishnu Narayan Bhatkande
   - in Lucknow
   - Later renamed as Bhatkhande School of Music

4. Sangeet Natak Academi 1953

5. SPIC MACAY : 1977
   - By Kiran Seth
   - Society For Promotion of Indian Classical Music and Culture amongst Youth.
   - Voluntary Youth movement
   - Promotes Indian classical Music, dance and other aspects of Indian culture
   - Has more than 200 branches/chapter accross the globe

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MODERN MUSIC

Rock: The umbrella term 'rock' is used to describe a large variety of musical styles. The origins of this stupendously popular style lie in a fusion of two other popular genres -- Blues and Country, along with significant elements of jazz. Along with the influences from the two styles, rock and roll was typified by extensive use of the snare drum. The 'rock and roll' movement of the mid-1950s revolutionized the music scene in the West, with the proponents of this innovative and flamboyant style shaping the trends in racism, fashion and lifestyle.

Musically, rock has centered around the electric guitar, usually as part of a rock group with bass guitar and drums. In the late 60s and early 70s two popular rock subgenres developed: Hard Rock and Heavy Metal.

Jazz: Jazz developed among the black community of the Southern US. This can be called a 'classical version' of blues music. The African influence on this indigenous American style of music can be seen in the emphasis on improvisation and a combination of different but simultaneously played rhythms, which is very unusual in the Western tradition of music. Jazz is often performed by ensembles (although single artists can play as well), with importance laid on their ability to play off each other, and improvise ex tempore. The improvisational style of jazz links it to Indian classical music, which also values improvisation over repetition of set melodies. This intrinsic commonality has produced numerous collaborations between jazz and Indian classical artists. Pt. Ravi Shankar, who frequently collaborated with Western musicians, is one of the most famous Indian musicians in the West.

Blues: Like jazz music, the blues genre originated from African Americans' work songs, and was built around the premise of simple lyrics sung in a simple tune. The simple, plain structuring of a blues song is open to innovations and improvisations; this has led to the emergence of several completely different styles, such as rock music. Since the blues genre was ingrained in local calls and work songs, the subgenres of blues music are often named after places. 'Dallas Blues' is the first blues song ever published, in 1912. It was written by Hart Wand, and although there had been unpublished blues songs and published quasi-blues songs before his time, his was the first true blues song to be published.

Trance: is a genre of electronic dance music that developed in the 1990s in Germany. It is characterized by a tempo of between 110 and 150 beats per minute, repeating melodic phrases and a musical form that builds up and down throughout a track. Trance is a genre on its own, but also will include other styles of electronic music such as techno, house, pop, chill-out, classical music and film music. Trance refers to an induced emotional feeling, high, euphoria, chills, and uplifting rush listeners experience. A characteristic of virtually all trance songs is the soft mid-song breakdown, beginning with and occurring after the orchestration is broken down and the rhythm tracks fade out rapidly, leaving the melody, atmospherics, or both to stand alone for anywhere from a few seconds to a few minutes. Another common characteristic would be the use of vocals often sung by a female.

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Categories of Musical Instruments :

1) Sushir vadya - wind instruments : Aerophones
Flute, whistle, saxophone, nadeshwaram, pungi

2) Avanad vadya - Membranophone
These are percussion instruments - have to strike it to generate sound
Tabla, drum, dhol, conga, etc.

3) Taal vadya - Cordophones / string instruments
Guitar, veena, sitar, santur, piano, Harmonium

4) Ghana vadya - Idiophones
Function : Rhythm keepers.
Solid instruments
Ghungru, dandiya, matki, jal tarang

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INDIAN

Dance is of divine origin i.e it was a ritual form of worship at the temples

The principles of Indian classical dance is derived from Natya Shashtra by Bharat Muni Natya includes dance, drama and music

Bharat Muni traces its origin from Brahma. Brahma created a 5th veda known as Natya veda representing the essense of existing 4 vedas

Pathya (words) taken from Rigveda

Abinaya (gestures) from Yajurveda

Geet (music) from Samaveda

Rasa (emotions) from Atharvaveda

Dance initially was performed as a past time for Gods

Nataraja represents destruction, creation, preservation, release from bondage and the cycle of life and death

Dance is considered to be a complete art because it enfolds in its range, other art forms too — Music, Sculpture, poetry and drama

There are 2 basic aspects of dance:

1) Tandava

2) Lasya

Tandava denotes movement or Rhythm i.e. bit emphasis on male characteristics of power, strength and firm aspect

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On the other hand Lasya denotes grace, bhava, rasa and abhinaya
These features are more feminine.

To every dance, the presense of Mudra and rasa is a must. There are 108 fundamental poses i.e. Mudras whereas there are 9 rasa (emotional) responses) – sorrow, happiness, anger, fear, disgust, wonder, peace, courage and compassion.

Nritta: Consists of dance movements in their basic form
Natya: includes expressions, through eye, hand and facial movements
The combination of Nritta and Natya becomes Nrittya

Earliest evidence: Bronze dancing girl
Bhimbetka caves
Ajanta Ellora caves

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INDIAN CLASSICAL DANCE

The classical dances are governed by rules of Natya Shashtra and are based on Guru-shishya parampara

- Here Sangeet Natak Akademi has given the status of classical dance, to the following 8 dance forms:

1) Bharatnatyam - from TN

Oldest among all classical dances

Bha - Bhaav
ra - raag
ta - taal

Natyam - Dance (in Tamil)

It evolved from Devdasi system in temples

It was previously referred to as Sadir, Dashiattam and Tanjavur natyam, in the nature of Tamil Nadu

It is a high stylized solo dance predominantly by females (now even by males and also performed by groups)

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Features:

- Considered to be a fire dance (the mystic manifestation of the meta-physical element of fire in human body. Also the movements of a Bharatnatyam resemble movements of a dancing flame)
- Both the aspects of dance - Tandava and Lasya are equally important here. Major emphasis is given on hand movements to convey different kinds of emotions or rasa. The artist visualises his or her body as made up of triangles.

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Elements of Bharatnatyam

1) Alarippu - performed @ beginning
An invocatory piece of performance through chanting simple rhythmic syllables, and basic positions of the dance, to bless the performance of the artist by God.

2) Jatiswaram - It is a pure dance in the form of poses and rhythmic movements.

3) Shabdam - It is Abhinaya to a song in the praise of the glory of the God.

4) Jawali - Short, love lyrics, in a faster tempo

5) Thillana - Concludes the performance
Through intricate Rhythmic Variations and movements

The dancer's Right hand is in a Mudra called Katakamukha Hasta
Three fingers are joined which symbolize the sacred syllable 'Om'
Foot touches the ground and the weight is equally distributed when the dancer is in first Position
It is characterised by Ekacharya Lasyam style in which one dancer plays many different Roles.
Knees are mostly bent in this Bharatnatyam dance.

Theme: Religious and Devotional Theme
Music: Carnatic Music

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Sanskrit, Tamil and Kannada are traditional Languages of Bharat Natyam.

Founders - Tanjore Quartets → i) Chinniah
ii) Ponniah
iii) Vadivelu
iv) Shivanandam

Exponent - Rukmini Arundale
Established in 1936 Kala Shetra which helped to revive this dance form

- Padma Subramaniyam
- Yamini Krishnamurthy
- Sonal Mansingh (Odissi, Bharatnatyam and Mohiniattam)

KUCHIPUDI - Andhra Pradesh

Named after the village of its birth.

Initially Performed in groups by Male artists moving from village to Village. The male Artists were called Bhagavathalu
Presently this dance form is mainly performed by Female Artists and that too in Groups, but mainly solo.

Theme: Based on Bhagwat Purana but now a Secular theme with predominance on Shringar Rasa i.e. Erotic flavour.

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Here Each principle character, introduces itself on the stage with a daaru (daaru is a small composition of dance and song specially designed for each character to help him or her to reveal own identity or skills)

The dancer Combines into herself, the role of a singer i.e. use of speech

Beside dance-drama, there are Solo items in Kuchipudi

Manduk Shabdam - Tells the story of a frog

Tarangam - Dancing with feet on the edges of a brass plate and balancing a pot of water on the head or a set of diyas on the hand.

Tala Chitra Nritiam - In this item, the dancer draws pictures on the floor with dancing toes.

Both Lasya and Tandava elements are involved.

A prescribed costume and ornaments to be strictly followed by the artist.

Music: Carnatic Music

Instruments: Mridangam and violin

Exponents: Radha and Raja Reddy (Husband and wife)
Yamini Krishna Murthy
Indrani Rehman

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Guruu - Vempatti Vedantam

ODDISI - Odhisa

Origin: Religious dance patronized by Jain-King Khesavela

Theme: Radha and Krishna's Love
Dashavatar
Jagannath's Philosophy personified

Over time, 3 schools of Odissi Dance developed

1) Mahari - Devadasi tradition / Temple dance
2) Nartaki - In Royal Courts
3) Gotipua - Young Boys dressed up in female attire and enacting female Roles.

It is similar to Bharat Natyam in terms of Mudras and facial expressions.

The is a concept of Thr Tribhanga involved (Tribhanga means 3 bends i.e. Division of body into 3 parts - Head, bust and Torso). The dancers move either in front or back or in a circle creating intricate geometrical shapes and Patterns (most beautiful one - Spiral Pattern)

The final Result Portrays a Static Sculpture like quality

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Hence this Dance form is also termed as Mobile Sculpture

The elements include:

Mangalacharan - @ beginning

Bette Nritya - Pure Dance.

Pallavi - Song elaborated through graceful movements and facial expressions

Thariyam - like Thillam - only Nritta and like Jav... in Kathak.

Moksha - Concluding item
Dance of liberation - joyous movements.

Exponents: Kali Charan Pat naiyak (Guru)

↳ Sonal Mansingh

Sharon Lowen (from USA)

Myrla Barrie (from Argentina)

Music: Hindustani Music

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KATHAKALI - Kerela

Conflict between God and Evil

Katha - Story
Kali - Drama
} Story narrated in the form of Drama

Theme: Mythological (presents an Eternal conflict b/w the God and Evil in a grand manner)

Sources: Ramayana, Mahabharata

Kathakali called Ballet of East

Origin: Temple Dance.

Movements - Eye and Eyebrow Movements * imp to reflect Rasas.

No use of props in Dance / Minimum Props

Control of Body and emotions is required

Generally performed in Open Air Stage covered with Coarse mats. Lighting is done through a Brass Lamp. The Dance starts and ends with the arrival of Dawn.

At start of dance there is continuous sound of Drums, Chenda and Maddala.

Elaborate facial Makeup along with a Head Gear

Green facial makeup indicates Nobility, Divinity and virtue.

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Red Patches beside the Nose indicate Royalty
Evil and Wicked Females are represented through Black face makeup.

Exponents - Kalamandalam Gopi
Kalamandalam Muralı

⑤ MOHINIATTAM - Kerela

Mohini: Beautiful Women
Attam: Dance

- Essentially a Solo dance and Essentially by Female Artists
Now even performed in Groups.

Theme: Love and Devotion, towards Lord Krishna and Vishnu
Here the Lasya Aspect dominates, i.e. the main focus is on Feminin moods and expressions

Music: Carnatic Music
Costume: White or off-white costume.
Borrows features from both Bharat Natyam and Kathakali:
Grace & Elegance from Bharat Natyam
Vigour from Kathakali

Exponents - Madhavi Amma
Chinnamu Amma
Sunanda Nair

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5 MANIPURI - Manipur

Lord Shiva & Parvati danced in the Valleys of Manipur accompanied by Local people 'Gandharvas' to the celestial light of Moon on the Head of a Serpent Adishesha

This dance emphasis on Shakti and both Tandava and Lassya aspects are involved but Lasya aspect predominates

Limited use of Mudras.

Raas Leela is inseparable from this dance form. It involves slow and gracious Movements. The focus in on hand and knee position (Not on facial movement).

Pung is an instrument essential in the dance

Special feature: It attempts to connect body through curves with a pose in the shape of figure '8'. This mudra is called Nagabhanda Mudra

Theme: On life of Vishnu

Spreading out of feet is no longer possible which can be found in other classical dance forms.

Rabindranath Tagor promoted it in Shanti Niketan

Father of Manipuri Kala Maharaj

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Famous Exponents: Jhaveri Sisters (4)
- Nayana - Suvarna - Ranjana
- Darshana

Mainly Group Dance

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(3) KATHAK - Uttar Pradesh

Katha - Story Teller

Knees are Not bent* or flexed.

Similar in origin like Bharatnatyam - i.e. temple dance but Later in Mughal courts for entertainment

Music: Hindustani Style

Speaial Feature - Spontanity, Freedom from Uniformity and room for improvisation and innovation
There enjoys fair amount of individuality and autonomy. Hence Various Gharanas originated (Jaipur, Lucknow, Benaras Gharana)

Based on Bhava, Raga and Jaal

Main focus is on intricate footwork

Dancers usually do the singing themselves

Theme - Radha Krishna

Initially performed solo, Now in Groups

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☆ Ananda is the item through which a Dancer enters into the stage

Thaal - soft and varied movements

Jugalbandi - (Main attraction) - Competitive play between the dancer and Tabla player.

Jarana - Like Thillan Focus on Rhythmic Movements

Kramaliya - Intricate and fast footwork.

'Padhanta' - Both when dancer sings then dances.

Kathak w/o chanting or singing - they are called Gat bhava

Exponents: Lacchu Maharaja
Birju Maharaja
Sitara Devi

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5) **SATTRIYA** - Assam.

Recognised most Recently - in 2000

Theme: Mythological

Now diverse theme

It is devotional in character and involves Bhakti Rasa (spiritual Aspect).

Evolved by a great Vaishnava saint Shankar Dev in 15th centu

Traditionally dance performed by Male Monks called Bhokots monastries as a part of their daily rituals.

Called Sattriya as monastries called Sattras

This dance is accompanied by a Musical composition called Borgeets. This was composed by Shankar Dev

Musical Instruments - Khol (drum) and flute

Costumes - Made of Assamese Silk - 'Pat Silk'

Involves both Tandava and Lasya

Initially by men, now both → Mainly a Group Dance

Exponents: Bapuram Baibayan Atai

Pradip Chaliha

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FOLK DANCES

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) ~~CHH~~ (CHCHAU)

Performed recently in Republic Day Parade.

It is a Mask Dance.

Predominantly by Male Artists. Mainly Group.

Chchau means Chayya or Shade

It involves martial movements.

Theme: Mythological

Sometimes involves Nature - MayurNritya / SarpaNritya.

Like Kathakali depicts God and Evil Conflict

Based on Mahabharata

Usually Chaitra Mohth.

- 3 styles / types of Chchau.

① Saraikella Chchau: Jharkhand

② Purulia Chchau: West Bengal

③ Mayurbhanj Chchau: Odisha-
In this Dancers donot wear masks.

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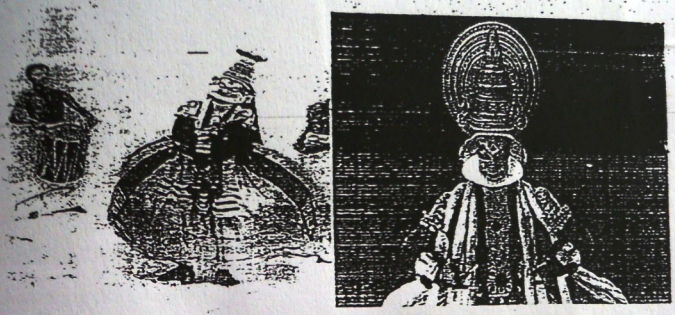
INDIAN CLASSICAL DANCES - 08



Kathakali dance – kerala

Bharatnatyam – tamilnadu

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